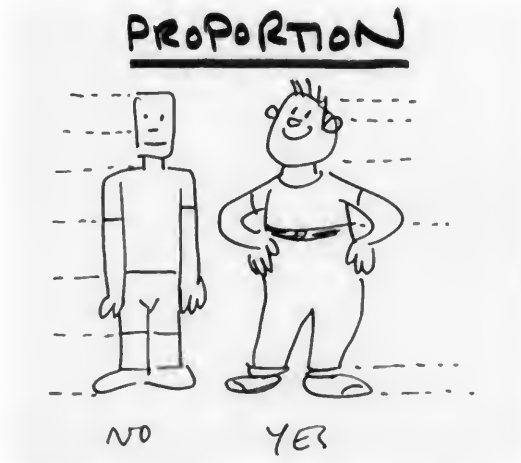
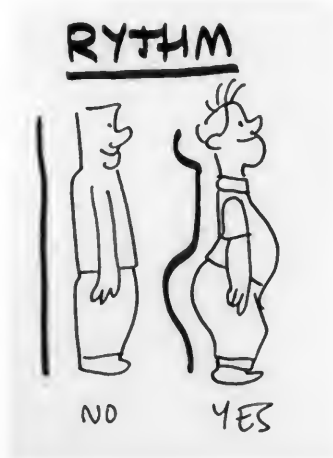


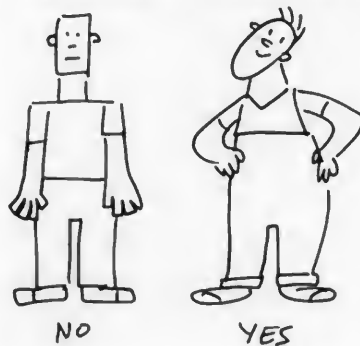
What is appeal? Preston Blair defined it best in his book on animation drawing. Look at his drawings of the “cute” type character.

The ingredients that make a drawing appealing are hard to define. First off, strive for rhythm in your drawings and avoid static drawings. Try to get a lot of variety in the proportions – don’t make them evenly spaced.



Use many different types of shapes when designing characters – give a character a round head with a rectangular body and long triangles for arms...or a triangle head with a round torso and long rectangles for arms. This will provide visual variety and appeal.

VARIETY OF SHAPE



Freddy Moore was the master of appealing drawings. Study his work and ask your self what makes them appealing. All of his lines flowed into each other, giving them a “flow” that’s easy on the eyes. Look at his work and consider all of the elements I listed – they’re all here.



Simplicity is a key to appeal. If a drawing lacks appeal, try eliminating details. Group things together if they’re feeling too separated. Your drawing will feel more solid and more directional.

Elements aren’t “grouped”



NO

Elements point in every direction. This hurts feeling of forward movement



Sharp breaks hurt “flow” and rhythm of pose.

*living forms never have sharp corners or 90 degree turns. Save that for robots!

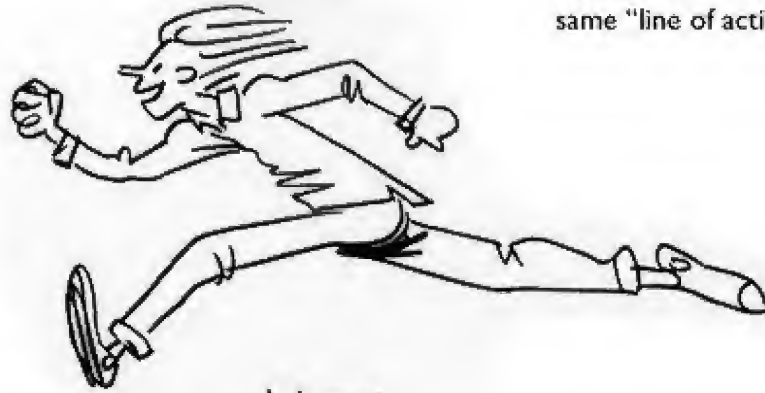


Now, the elements are all "grouped".

Neck, back and legs flow from the same "line of action"

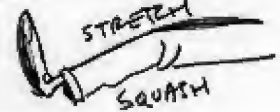
Every element is pointing in the direction of movement

←
lines that would go against the motion
↑
are minimized



YES

Every element has one side that "squashes" and one side that "stretches".



Of course, there are some times that grouping works against you. Showing "surprise" seems to work best when all the elements point in different directions!

In doing story sketch you'll rarely have the time to labor over pretty drawings, so you'll be forced to come up with a shorthand for all of your characters. This is good – it will keep them appealing and there won't be any irritating detail to distract from putting over the idea of the sketch.

Simplicity isn't an excuse to draw poorly!



NO!

An easy one is to use all of the elements in your layout to help point to where you want the eye to go.



The eye will always be drawn to the area with the most detail. Put a lot of detail near the center of interest and minimize it everywhere else.



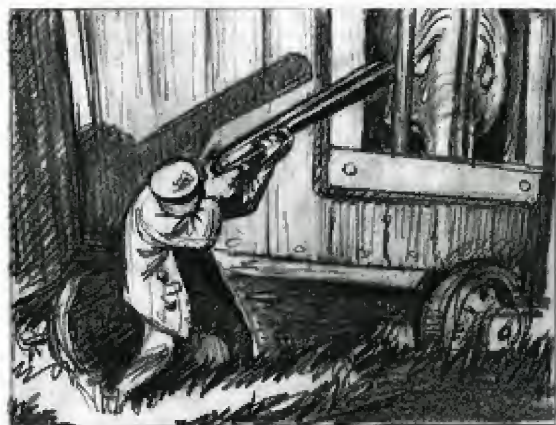
The eye will always go the area of greatest contrast first. Obviously black against white provides the greatest contrast. Save these values for the most important part of the frame.



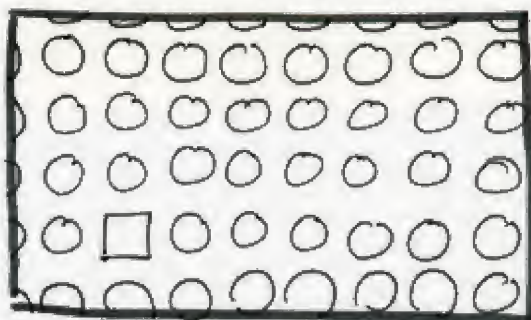
If you don't want to make the center of interest black and white then use a little color. If only one spot in the frame is in color the eye will go there first. Or if you color the whole frame save the strongest value for where you want the eye to go.



frame within a frame to isolate the center of interest.



The eye will always be attracted to the irregular.



Avoid “twins”

Don't make your character's pose symmetrical: that is, don't make one side the mirror image of the other side. It flattens out the pose and makes it feel stiff and unlikelike.



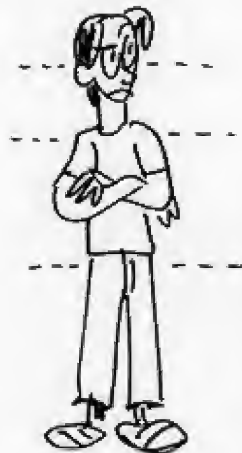
Not this...



But this

Add tilts for interest

This one is self-explanatory...add variety to your poses by tilting the parts of the body. Real people constantly tilt their hips, shoulders and head to maintain balance while moving or just standing still. When drawing animals don't get so caught up in their anatomy that you forget to do this for them too.



Not this....



But this